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pourtant dire et écrire: on m'a fait *une belle offre, une offre avantageuse*" (p. 66).

6-7. *Sud-Amérique. Nord-Amérique*. "Dites *la* et non *le* Sud-Amérique, Nord-Amérique: le genre de l'article est imposé par celui du continent et non par celui du point cardinal" (p. 139).

8. *Tarière*. "J'ai lu je ne sais plus dans quel journal l'annonce d'un feronnier commençant ainsi: A l'enseigne *du gros tarrière*. Il aurait fallu *de la grosse tarrière*. *Tarière* est féminin, et sa première syllable s'écrit sans *r*" (pp. 59-60).

9. *Tondre*. "Il n'y a pas cent personnes dans le pays qui dirait: 'J'ai allumé ma pipe avec *de la tondre*.' Tout le monde dit *du tondre*, et tout le monde a tort. *Tondre* est féminin" (p. 7).

In the word-lists given by Prof. Geddes in his study of Acadian dialects occur a number of cases of gender-mutation which are here presented, arranged under appropriate heads.

I. Masculine for feminine: *gage* (452).

II. Feminine for masculine: *âge* (456), *argent* (451), *automne* (10), *enterrement* (9), *escalier* (452), *espace* (457), *étage* (452), *hiver* (10), *orage* (453), *poison* (101).

An interesting study upon which the present writer has been for some time engaged is that of the French Element in the "Chinook Jargon" or "Oregon Trade Language." Even here the tendency to feminization is discernible, as the following curious word given by Mr. Hale in his *Manual of the Oregon Trade Language* (London, 1890), shows:

"*Latla*, French [latlá], noise (French *faire du train*, to make a noise)," p. 47.

On the other hand we find:

"*Lebal*, French [libál], ball, bullet" (p. 47), which associates itself with the borrowed masculines in *le* (*li*)—also "*lepome* [lipóm], apple (p. 47); "*lemah* [limà], hand" (p. 47); *le-mel*, mule (p. 58). *Lepome* and *lemah* may, possibly, be plurals, however.

Sufficient has been noted here to indicate the frequency of gender mutation and to suggest the need of making this a special point of

inquiry in the investigation of Canadian-French dialects.

A. F. CHAMBERLAIN.

Clark University.

SOME NEW NOTES ON SIDNEY'S POEMS.

RAWLINSON MS., Poetic 85 is known to editors of early Elizabethan poetry as the most authentic source of some of Sidney's, Oxford's, Breton's, and others' poems, as well as of nearly all of Edward Dyer's, but by some oversight editors using it have passed unnoticed some poems which undoubtedly (so far as the authenticity of any Elizabethan poems is undoubted), belong to Sidney, though unsigned or signed by other persons. These copies give interesting if not important new readings. The editors have also passed by the first two stanzas of a pretty lyric which on the authority of this manuscript is included in Sidney's works. Besides these there are a number of unsigned poems, most of which I have not succeeded in tracing to any author or other collection. Many of these are of considerable beauty and quite worth being rescued from their oblivion, but the treatment of these waifs is somewhat outside the object of this paper.

The date of the manuscript is a most important matter in deciding the value of its text. The catalogue of the Rawlinson MSS. says, "written late in the sixteenth century." This is scarcely so definite as I could wish, but I am not able after some study to be very much more so, at least not conclusively. The well-known fact that poems circulated widely in manuscript form for years before they saw print, complicates the matter. One must start with the ever-present guard that these may have been copied from the manuscript poems circulated among the authors' friends, or, in equal likelihood, from the later printed works.

This manuscript is one of those neatly-written private anthologies common at that time, of which a number are preserved. Two things are to be noticed about this one; first, that the style of writing, color of ink, and general appearance are practically uniform all through the two hundred and fifty pages. This makes

³ "Two Acadian French Dialects Compared with the Dialect of Ste. Anne de Beaupré," i, MOD. LANG. NOTES vol. viii, 449-459; ii, vol. ix, 1-11; iii, vol. ix, 99-115.

it probable that no long time elapsed between the writing of the first and last pages. The second is, that almost all of the writers represented belong to the so-called "court school." They are Sidney, Dyer, Greville, Oxford, Breton, Raleigh, Spenser and others of the Areopagus ilk. This gives color to the belief that the owner of the book was in touch with this school. These men did most of their work between 1578 and 1594. I am strongly inclined to put the date of the manuscript at 1590 or soon after.

Another point to be noticed in the book is that each poem (except a few fragments in the latter part, apparently attempts of the owner) has at the end "finis," the author's name if it is signed, and some fancy penwork-flourishes. This seems to show that the writer used much care, and that therefore mistakes in signatures are not due to his haste but to mistakes in his original. It seems also to make the use of manuscript originals probable, for, had he copied from a volume of a poet's works, he would scarcely have written another poet's name under the copies. The numerous text differences support this theory. All this leads to the probability that he wrote before the sudden outpouring of the printed works of his poets which began in the early years of the '90's. This is my strongest reason for placing it in 1590.

Perhaps it would be best here, before entering into the relation of the manuscript to Sidney's poems, to run over the dates of his works. He wrote the greater part in the years adjacent to 1580. He died in 1586. The first quarto of the *Arcadia* (1590) is supposed to be his earliest appearance in print; but, in fact, I have recently found two of the *Astrophel and Stella* songs, the Sixth and the Tenth, set to music and published in William Byrd's song-books, *Psalms, Sonets and Songs*, 1588, and *Songs of Sundrie Natures*, 1589. The *Astrophel and Stella* appeared in 1591 when it went through at least two editions. In 1598 Sidney's sister, the Countess of Pembroke, edited all his main works (except translations), adding some hitherto unpublished poems under the title of *Certaine Sonets*. This folio text is the basis of most later editions.

There are twenty-two of Sidney's poems in

this Rawlinson manuscript, if we accept as his all those included in Dr. Grosart's edition, which is the only collected edition. Of these twenty-two, fourteen are signed with Sidney's full name or initials. Five are unsigned, two have mistaken signatures, one has "Incertus author." It is not improbable that some others in the book are Sidney's, but no one of them is so strikingly in his vein that I feel justified in attributing it to him.

Eight of the Sidney poems are from the *Arcadia*, nine are from the *Certain Sonets* of the 1598 folio, two are included in Dr. Grosart's collection solely on the authority of this manuscript, and the remaining three are from the songs of the Stella cycle.

The remarkable fact at once strikes one that there are none of the Stella sonnets. The author of the manuscript apparently liked sonnets. He has copied a number of them. He has pretty good taste too. The only conclusion is that he did not have access to the Stella cycle, that it was unknown to him. Yet he seems to have known the songs which are printed among the sonnets for he has copied three of them. Does this imply that the songs were known and circulated in MS. form separately from the sonnets? If so, this may throw light upon the reason why the songs were printed in group after the sonnets in the '91 quarto, but in the '98 folio were scattered among the sonnets in the Italian fashion. It is not unreasonable to believe that these eleven songs were first as a whole connected with the sonnets by the editor of the First quarto, who getting hold of the cycle in manuscript form, hunted up such other of Sidney's poems, that had not appeared in the *Arcadia* of the previous year, as he could find, and added them as a supplement (which was followed by another set by other poets); that the Countess of Pembroke, remembering her brother's admiration for Italian models, arranged them among the sonnets. Support is given to this conjecture by the fact that four of the songs have apparently no stronger vital connection with the sonnets than some other songs which were printed in the *Certaine Sonets*. (Those which Dr. Grosart collects under the title of "Sidera" in Vol. ii. of his 1877 edition, and which Mr. Pollard adds to his fine edition of

the *Astrophel and Stella*, 1888).

The absence of any of the copyist's usual marks of termination after two stanzas at the bottom of fol. 25^b caused me to notice that the two are really part of the poem which occupies the following page (fol. 26). In form and matter the two parts are identical and there is no doubt that they belong together. The poem, which is signed "S.P.S." on fol. 26 was first published in Wood's *Athenae Oxoniensis* in 1691-2, and was taken from this MS., but began with the stanza at the top of fol. 26, omitting the first two, by over-sight, I suppose. Dr. Grosart in his edition followed Wood instead of referring to the source, so it happens that these two stanzas have never been published in Sidney's works. The poem, which may be found in Bliss's *Wood's Athenae Oxon.*, Vol. i., p. 525, and Grosart ed. of Sidney, Vol. ii., p. 37, is as follows (with the two stanzas, the first and second, in place).

At my harte there is a paine,
Never payne so pinchte my harte,
More than halfe with sorrow slayne,
And the payne yet will not parte.

Ah, my harte, how it doth bleede
Into dropps of bitter teares.
Whyle my faythfull love doth feede,
But one fancy onely feares.

Ah poore Love whi dost thou live,
Thus to se thy service lost?
If she will no comforte geve,
Make an end, yeald up the goaste;
That she may at lengthe aprove
That she hardlye long beleved
That the harte will dye for love
That is not in tyme relieved.
Ohe that ever I was borne,
Service so to be refused,

"All my sences stand amazed
While mine eyes too long have gazéd
On a faire and heavenlic creature
Half an angell for her feature."

(First stanza of no. 26, p. 22, section t, Vol. i., of Gros. ed. of Breton).

"Blind alas it is no wonder
Bewtie breaks the sight asunder,
Never hart that once dyd eye her
But was feareful to come nye her."

(In No. 26, p. 22, sect. t, Vol. i., Gros. ed. Breton).

Faythfull love to be foreborne!
Never love was to abused.

But swet Love, be still a whylle;
She that hurte thee, Love maye healle thee;
Sweet, I see within her smylle
More than reason can reveale thee.

For, thoughe she be riche and fayre,
Yet she is bothe wise and kynde,
And therefore do thou not despayre,
But thy faythe may fancy fynde,

But curiously enough Dr. Grosart himself has printed the whole poem, just as I have given it, in the works of another author. In his elaborate edition of Nicholas Breton's Works, (Chertsey Worthy Library), Vol. i, section t, page 18, no. 16, it occurs, being placed there on the authority of a manuscript lately in the possession of a Mr. Cosens of London. I gather from Dr. Grosart's account of the manuscript that the first thirty poems in it are signed N. B., but that the rest are unsigned, and that this poem is in the latter class. Dr. Grosart, on the authority of propinquity I presume, has swept these unsigned poems into the drag-net of Breton's works. I myself am convinced on grounds of internal evidence, that some others of these unsigned poems are Sidney's, for there are certain intangible delicacies of phrasing and cadence peculiarly Sidneian, which I have never found anywhere outside of Sidney's recognized poems except in a few of these. Examples are his constant use of the feminine rime, and trochaic meter in songs, thus giving them a ringing, singing verve. Except in these doubtful ones (and in another set of doubtful ones of which I will speak later), Breton does not use these modes or at least uses them very rarely. But a few extracts will be more to the point.

"All my sense thy sweetnes gainéd
Thy faire haire my heart enchainéd
My poore reason thy words movéd
So that thee like heaven I lovéd."

(First stanza of no. xx, p. 63, Vol. ii. of Gros. ed. of Sidney).

Have I caught my heav'nly jewell
Teaching Sleepe most faire to be,
Now will I teach her that she
When she wakes is too . . . too cruel.

(Second song, Vol. i., p. 155 of Gros. ed. of Sidney).

Another poem in this section (No. 22, page 20) bears a noticeable similarity of thought to the six sonnets of the Stella cycle which are best entitled "How to write sonnets" (Nos. i.,

iii., vi., xv., xix., xxviii.). The whole would be too long to quote here, but I subjoin the first three stanzas of the supposed Breton poem and a few lines from the sonnets.

"Some men will say there is a kind of muse
That helps the mind of each man to endite
And some will saie (that many Muses use)
There are but nyne that ever usde to wryte.
Nowe of these nyne if I have gotten one,
I muse what Muse it is I hitt upon.

Some poets write there is a certain hill,
Where Pallas keepes, and that Parnassus hight.
There muses sitt forsooth, and cut the quill
That being framde doth hidden fancies write
But all those dames do heavenly causes singe
And all their pennens are of a Phoenix winge.

But as for me I never sawe the place
Except in sleepe I dreame of such a thinge.
I never viewde dame Pallas in her face,
Nor ever yet could hear the muses singe,
Wherby to frame a fauncy in such kinde,
Oh no, my muse is of another mynde."

"Let daintie wits
crie on the
Sisters nine"
(III)

"Some lovers speake
when they their
Muses entertain"
(VI)

"You that do search
for everie purl-
ing spring
which from the ribs
of old Parnassus
flowes."
(XV)

"For me, in sooth,
no Muse but
one I know."
(III)

I am strengthened in this conviction of the Sidney authorship of these unsigned poems, by similar cases in another selection of Dr. Grosart's edition of Breton. The section is a reprint of *An Arbor of Amorous Devices*, a miscellany of 1597, bearing the initials "N.B." on the title page, of which book the only extant copy is in the Capell collection of the Trinity College Library at Cambridge. One poem which Dr. Grosart reprints is undoubtedly Sidney's. It is the Arcadia poem, "The fire to sea my wrongs for anger turneth" (Gros. ed. Sidney, Vol. ii., p. 247; 1598 *Arcadia*, p. 289). If one is Sidney's, why not more? There is one incomplete sonnet which seems to me peculiarly interesting when connected with this possibility. It appears to be an early attempt of his, the initial line of which developed into that glorious "Valedico" sonnet which is one of the treasures of English literature. Any one who has ever written poetry will remember how a good line in a weak poem will cling in the memory and be the germ from which a quite different and far better one develops. This seems to be the case here if we accept the poor wail as Sidney's.

It has a line of thought common in the Stella sonnets. Compare this from lxxii.

"Desire, though thou my old companion art
And oft so clings to my pure love that I
One from the other scarcely can descrie
While each doth blow the fier of my heart ;

But thou, Desire, because thou wouldst have
all

Now banisht art, and yet, alas, how shall?"
with the latter part of the wail which follows.

"Leave me, O life, the prison of my minde
Since nought but death can take away my
love,

For she which likes me wel is most unkinde
And that which I love best my death doth
prove.

Love in her eyes my hopes againe revives
Hopes in my thoughts doe kindle my desires
Desire inflamed through love and beauty
strives

Til she (displeased with love) my death con-
spires.

That love for me and I for love do call
Yet she denies because she grants not all."

(Gros. ed. of Breton, vol. i, A. of A.D. section, p. 6).

The Sidney "Valedico" sonnet which may have developed from the preceding is

"Leave me, O Love, which reachest but to dust,

And thou my mind aspire to higher things;
Grow rich in that which never taketh rust;
Whatever fades but fading pleasure brings.
Draw in thy beams, and humble all thy might,
To that sweet yoke where tasting freedoms be:

Which breakes the cloudes and opens forth the light,

That doth both shine and give us sight to see.
O take fast hold, let that light be thy guide,
In this small course which birth drawes not to death

And think how evill becommeth him to slide
Who seeketh heaven, and comes of heavenly breath.

"And cast from me *part of my burdenous cares*"

But in *the sands my tales* foretold I find."

(ll. 14 and 15 on page 176^b of '90 quarto).

"*Both still do worke*, in neither find I rest."

('90 quarto, pages 214, ll. 3).

In the long pastoral on pages 94^b-96^b of the '90 quarto, in line 42 occurs "serene," which the manuscript text makes "Syran," an emendation which would do away with the necessity of the explanatory note which Dr. Grosart has put to the passage in his edition, (Vol. ii. p. 199.). On the whole I do not think the manuscript variations of much value, yet of enough that they ought not to be overlooked by the scholar who shall give us the much-needed edition of the *Arcadia* which shall

Grosart text.

Fourth Song, (Stanza 4).

"*This* small light the moone bestowes
Serves thy beames but to disclose;
So to raise my hap more hie,
Feare not else none can us spie."

Then farewell, world, thy uttermost I see,
Eternall Love, maintain thy life in me."

Gros. ed. Sidney, Vol. i., p. 147.

Of course this waif sonnet may be simply an imitation of Sidney, and may be Breton's work. That he is open to the charge of plagiarism appears from Dr. Grosart's long, elaborate and not convincingly exonerating defence of him as regards the passages of his poems which are strikingly similar to some of Watson's works. Perhaps he caught the Sidneian strain at a few rare intervals. Perhaps he was the mocking-bird in the Elizabethan nest. Who knows?

There remains to be treated yet, under the subject of Sidney's poems in this Rawlinson manuscript, the variant readings which the text gives, and the Sidney poems signed by other names. A few examples of the variations will best show their value. I give from the text of the '90 quarto of the *Arcadia* to show that it differs from the manuscript text, which is supposedly contemporaneous.

"And cast from me *the burthens* of my care
But in *these* sands my *pains* foretold I find."

(Rawl. Poet. 85, fol. 23^b).

"*Both working still*, in neither find I rest."

(Rawl. Poet. 85, fol. 23).

have a good text and adequate notes.

The manuscript offers curiously few changes in the poems which are printed in the *Certaine Sonets*, and the two for which it is the source are, naturally, the ones without changes—except in the case of the lost stanzas which I have given above.

This leaves the three Stella songs to be considered. They have many changes even in some rather important passages.

MS. text.

"*These* small lights the moone bestowes
Serves thy beames but to disclose;
And to raise my hap more hie
For naught els, none can us spy.

Fourth Song, (Stanza 6).

"Niggard time threatens if *we* misse,
This large offer of *our* blisse
Long stay ere he grant the same."

Sixth Song (stanza 5).

"Musick more loftly swels
In *speeches nobly* placed"

Eight Song (Stanza 14).

"Never season *was* more fit;
Never *roome* more apt for it;
Smiling ayre allowes my reason;
These birds sing Now *use the* season."

Tenth Song (stanza 8).

"O my thought, my thoughts surcease
Thy delights my *woes* increase
My life melts with too much thinking
Thinke no more but die in me
Till thou shalt revived be
At her lips my nectar drinking."

But most of the changes in these songs are not better readings, and I should not wish to see them substituted for the '91 quarto text.

Of the two Sidney poems which in this manuscript are signed by other names, one "Finding those beams which I must ever love" has "Mr. Norrell" appended; the other, the Stella song "O dear love when shall it be," is attributed to Breton. The former is one of the best of Sidney's sonnets outside the Stella cycle; Dr. Grosart prints it with his *Sidera*, and Mr. Pollard in his supplement, thus showing that they consider it to be one which has close connection of thought and style with those of the cycle. It was first printed among the *Certaine Sonets*, '98 *Aradia*, p. 481, and is found in fol. 12 in the manuscript. The song is one of the sweetest and most precious of Elizabethan songs. We cannot let Breton claim that. It is in the '91 quartos and occurs on foll. 107^b-108 of the manuscript.

This ends the Sidneian literature of this interesting manuscript, except several poems on his death, one of which, a long pastoral with Spenserian touches, I have not found elsewhere, though it is probably somewhere in the mass of printed matter which the death of Sidney called forth. The only topic of much value which the manuscript has sug-

"Niggard time threatens if *you* misse
This large offer of *your* blisse.
No longer stay but graunt the same."

"In *phrases finely* placed."

"Never season *yet* more fit;
Never tyme more apt for it,
These sweet trees allow my reason;
These birds sing 'Now *is thy* season.'"

My thought, my thought surcease
These delights my *paynes* increase,
And I dy with too much thinking
Thoughte therefore come sleepe with me
Until thou maist awaked be
At her mouth my nectar drinking."

gested is that of the Sidney *vs.* Breton, which, considering the varied sources of the evidence, seems at present to incline toward Sidney's side.

MARY BOWEN.

Oxford, England.

EDITIONS OF 'MARIA STUART.'

Maria Stuart edited by EDWARD S. JOYNES,
M. A. New York: Holt & Co. 1894, pp.
xli, 266.

Maria Stuart edited by LEWIS A. RHOADES,
Ph. D. Boston: Heath & Co., 1894, pp.
xxiv, 232.

Maria Stuart edited by KARL BREUL, M.A.,
Ph. D. Cambridge: University Press. 1893.
Pitt Press Series, pp. xxxii, 272.

FOR many reasons, Schiller's *Maria Stuart* may be regarded as the most useful of his dramas for introducing our students to a reading of the classics. Its limited scope and rapid development, its nearness in subject to American students, its essential nobility and loftiness of sentiment, its freedom from strained romanticism, give it advantages over any other of his works for this purpose. It is perhaps an indication of subserviency to Eng-